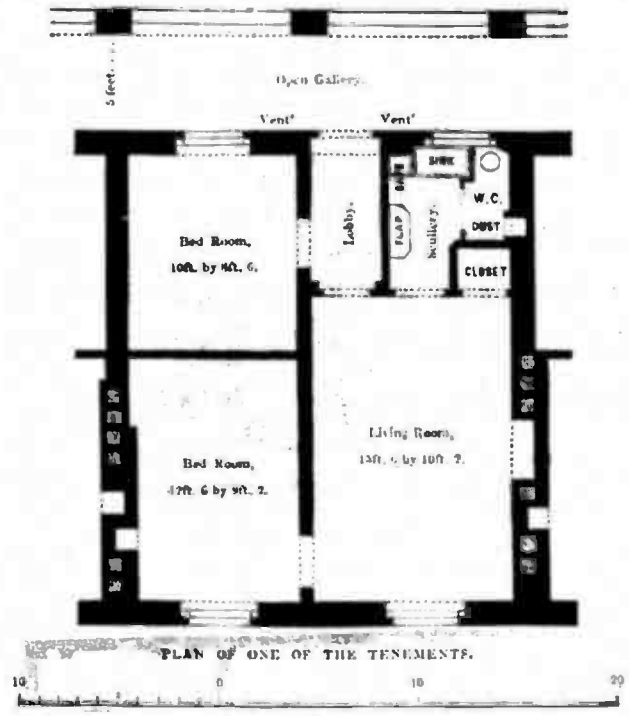

PLAN OF ONE OF THE TENEMENTS.

tisement, but doubtless the society reserved the right of withholding the premium if the existing standard were not passed, or at all events reached. Those who did not adhere to the regulations have no ground for complaint. It is quite true that in the ordinary modes of construction a labourer's cottage, containing five rooms, cannot be properly built for 100*l*. The question is, by what new mode, materials, or arrangement, can this be done, and to induce the discovery of this the Society of Arts are quite justified in offering a premium? Most persons could build a cottage containing the requisite accommodation for, say 200*l*. The desideratum is, to know how it may be done for 100*l*., as the labourer can afford only a certain sum for rent, and money will not be invested without a prospect of due return for it.

The designs for cottages by Mr. Hine and Mr. Nicholl, to which the Society of Arts awarded prizes last year, have been published, with working drawings and specifications, and will be found very useful by proprietors.* These each contained five rooms, pantry, and store closet, and are estimated respectively at 285*l*. and 299*l*. the pair, exclusive of boundary walls.

We mentioned some time since Mr. Chadwick's MS. collection on the subject of hollow walls, floors, and roofs, with the view of leading to the cheap production of sound, dry, warm, and fire-proof residences. The importance of the inquiry cannot be over-rated; no time should be lost in pursuing it.

BIRMINGHAM WORKHOUSE COMPETITION.—Forty-three sets of plans have been received in competition, and Mr. John Shaw, London, Mr. Edge, Birmingham, and Mr. Stevens, Derby, have been requested to act as selecting architects.

* "Prize Model Cottages," by Mr. T. C. Hine, Nottingham, and Mr. S. J. Nicholl, London. Deas and Son, Threadneedle-street.

HAMPTON COURT PALACE.

THOSE of our readers who want an instructive as well as pleasant day's recreation, and have not seen the

> "——— structure of majestic frame,
> Which from the neighb'ring Hampton takes its name,"

as Pope sings, may find it there if they look for it with their eyes open. Those who have visited it do not need to be told that another and yet another visit will give fresh pleasure and fresh information. It is not the first time this has been urged in our pages; but the remembrance of a delightful day spent there last week impels us to say it again. Our party was not a common one,—chiefly men capable of getting the utmost enjoyment out of what can be seen, and throwing light into a dark corner,—and we had the advantage of the running comments of Mr. Jesse, whose pleasant books every one knows; but it does not need these additions to make a visit to Hampton Court Palace suggestive, edifying, and delightful; the latter more especially if it be on a summer's day. Raffaelle, Wolsey, Henry VIII., Queen Elizabeth, William III., Christopher Wren, Alexander Pope, who—

> "—— lisp'd in numbers, for the numbers came,"—

are some of the names which flash into the memory when walking round its cool courts and exquisite gardens. The picture-galleries read a historical lecture more likely to impress the mind than many pen-written books. Efforts should be systematically made to render the collection here more complete, and to obtain a better arrangement of it. The Woods and Forests, by whom some time since a few very interesting pictures were purchased and hung, including the "Embarkation of William III.," and seven curious views of old London, should appropriate a certain sum annually towards rendering the collection perfect; and individuals having isolated pictures, historically valuable, might be led to present them, if they were certain of a gracious reception;—pictures which alone are of little or no worth, may be exceedingly important as part of a series.

In several of these paintings at Hampton Court will be found fountains, furniture, lamps, &c., useful as suggestions for designers. Especially interesting, however, in this respect are the tapestries in the great hall and withdrawing-room,—some of which are ascribed by Evelyn to Raffaelle, while others may be by Albert Durer. These tapestries would of themselves furnish sufficient materials for an interesting work.

The coloured and gilded decorations in the Great Hall have a better effect now than they had at first, time having toned them. The roof of the chapel, an elaborate piece of groining with pendents of mongrel design, characteristic of the period (about 1536), has been decorated at great cost, but with little good effect, inasmuch as the rest of the apartment is not brought into harmony with it. The windows especially need stained glass. With less gilding on this roof (the upholsterer's resource), and consequently at less cost, we are disposed to think a better effect might have been obtained, and with the money saved, the rest of the chapel might have been made harmonious. That the whole was decorated previous to the Commonwealth, is made clear by contemporary records. The fittings of the chapel are by Wren.

Throughout the palace the contrast of the styles of two periods, those of Wolsey and Wren, is very striking and suggestive.

In Mr. Crofton Croker's collection of MSS. relating to Royal palaces, is a letter signed "Wm. Talman," who had the charge of Hampton Court, dated September 12, 1694, which shews what works were then going on, and is in other respects interesting. We steal the principal part of it for the benefit of our readers.

"The 3 roomes (the writer says) are almost finished, the great stone staires is done, and the iron work putt up; the gallery for the cartoones of Raphell is soe forward, that I shall fix up the pictures in a week; the King's great bedchamber and two closetts are in hand, that his Ma^tie will find I have made use of my time; for it proves a greater work than I expected, and I hope it will be to his Ma^tie satisfaction. Wee are making a road of 60 foot broad through the middle park, and a bason of 400 ft. diameter in the middle of the circle of trees, which will be very noble; wee have abundance of projects (if his Ma^tie will like them) by several noble Lords that wee here call the critiques.

S^r, as to Derham. Mr. Wilcox came lately from thence, and tells mee all things there hee hopes are to yo^r satisfaction. Mr. Watkins acquaints mee the same, and that you were thinking of goeing on with the ffoundacons of the garden front this season, but I believe beginning early in the spring will doe better; but that is left to your better judgement.

S^r, as his Ma^tie had given mee power to finish his lodgings at Hampton Court, I concluded I was to take care of every workman there employed, should be sufficient artist in his way: I find one Greenoway, his Ma^tie locksmith by warrant, who pretends hee has made the locks for all the lodgings ever since the Queen's death for Hampton Court,—the truth is, the man is a very dull smith, not brought up to that trade, but of late years has taken it up, and has beene severel trades. I have no prejudice to the man, but hee is an ignorant fellow; my Lord Ranelagh has desired me to employ one Keys, who is the most ingenious man in Europe, and for whose work I will answer; hee is making ten locks for the gallery, King's bedchamber, little bedchamber, and the two closetts, that the locks of these roomsmight answere the rest of y^r finishing; but S^r John Stanley has sent mee a very sharp letter, that if I entreach upon my Lord Chamberlaine's office, hee must complain to y^e king. S^r, there is as much difference between the two men in their art as between Vulcan and Venus. S^r, if it is not improper to desire you to know of his Ma^tie whither I may goe on with those locks (they being already half done), and the other may doe the rest, for what I undertake I would have it of a peice, I should be glad of the favour of an answere, and am, with the profoundest respect S^r your &c."

The letter is endorsed, "From Mr. Talman For y^e king;" and may have been directed to Wren, but this does not appear. If any of our readers are led by it to notice the locks on the doors in the gallery made by this "S. eye," they will find them nice pieces of work.

Respecting Raffaelle's cartoons here, Dr. Waagen, in the last number of the *Art-Journal*, makes a suggestion which we gladly echo. He is speaking of the importance of spreading abroad good works of art, and says,—

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